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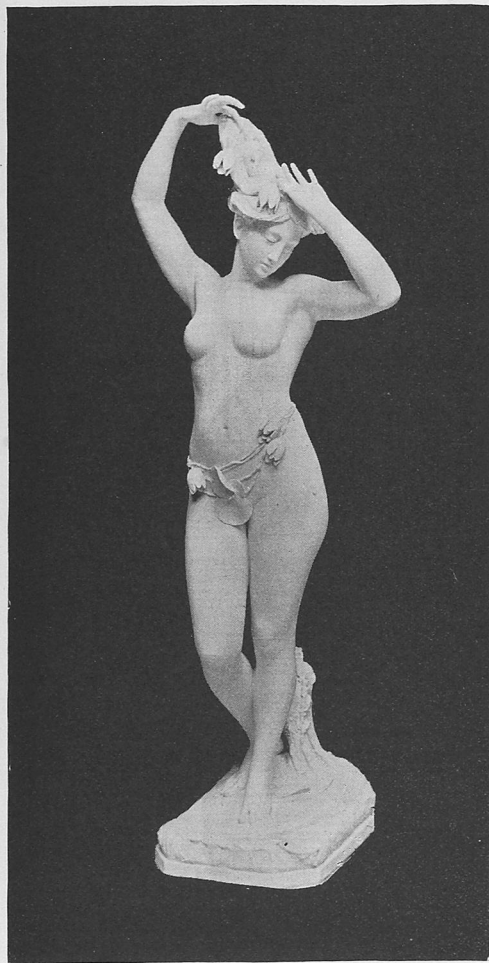
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A few weeks ago a bust of the late W. Q. Judge, president of the Theosophical Society, by Mr. Lindstrom, was unveiled at the Madison Square Concert Hall, to be placed permanently in Aryan Hall, the home of theosophy.

As a worker August Lindstrom is beyond precedence, for he only allows himself four hours sleep every night. As a genius, he is coming to the front. Through his talents, through his work, through many hardships, he has attained success, which, by perseverance and love of purpose, surely greatness can only be obtained.

For always with beaming face the fair-haired Swede asserts: "For my art I live. I must work until I have accomplished all that I have determined to do. I will make for myself a reputation so that the fame of my statues live after me. It is for my country as well as for myself."



"INNOCENCE." BY AUGUST LINDSTROM.

ORIGINALITY IN HOUSEFURNISHING.

BY CARRIE MAY ASHTON.



NE of the most picturesque and quaint homes in southern California is a modest cottage which was planned and furnished by a sweet-faced little artist.

From an external point of view it is not particularly striking; however, anyone interested in interior decorations would see at a glance that this little home is entirely different from the generality, and contains all sorts of odd and curious corners, nooks and

window-seats. Entering the pleasant reception-hall, the first thing one notices is the originality and perfect harmony displayed throughout the furnishings. The walls are covered with painted burlap in varying shades of soft sage green, with hints of subdued yellow and brown running through.

This dull green makes an admirable background for the numerous paintings which hang on the walls, many of which portray the scenes and wild flowers of California.

There is no woodwork proper except the doors, window frames and sashes, which are painted ivory white to harmonize with the yucca slaths which form the casings of doors, windows and grill work in the two arches opening into the library and living-room, also panel the ceiling.

The floor is painted a rich warm shade of brown, and scattered over it are rugs whose predominating hues are golden brown, blue, gray, with here and there a touch of red.

An effective corner window seat is seen here, matting being used in the sides instead of the customary paneling. This matting is tinted a golden brown and sage green, with streaks of darker green in the fringed matting valance. At the two windows, which are quite broad, hang curtains of white scrim, edged with white ball fringe. The creamy white of the yucca window-hangings and doors gives a delightfully cool effect, while the warmer hues of the walls and floor impart a sort of cheeriness not found in all homes.

Opening out of the hall by means of a large archway is the quaint little parlor and library combined, with its walls of rough gray plaster, its cobble-stone mantel, its matting-covered floor, its snowy draped windows overlooking the pretty street, and its simple, though comfortable, furniture. Back of the parlor is the dining-room, which, like the hall, has yucca door casings and windows.

The walls are gray, and most effectively draped with fish net.

The draperies between the dining-room and hall are in gay, though harmonizing, stripes, old rose being the prevailing shade.

Over these a fish net is gracefully festooned, and caught in its many meshes are curious and attractive shells of all sizes and kinds.

The "den" is a deep bay window, 6x12 feet wide, opening into the living-room and just opposite the arch in the hall. Its walls as well as the living-room are covered with panels of tea matting or rice sacking, a light golden brown, running into green in shadows, each panel being outlined with yucca, its natural polished surface reflecting the light most beautifully.

The "den" contains a broad, low couch, with comfortable pillows, a dictionary-stand and writing-desk.

During the summer months the beautiful foliage of the Henriette rose and its glorious blossoms and buds make a brilliant setting for the windows.

Ascending the staircase, two-thirds up one finds another delightful den, which overlooks the lofty peaks of the snow-capped mountains. It is only seven and one-half feet high, to admit of a resting-place in the stairway. It is alike visible from the living-room and hall. A broad, low window made up of three small-sashed sliding windows affords plenty of light for reading or sewing. In winter time this is a delightful place to swing a hammock. It is just above but not separated from the living-room below, where one can rest and thoroughly enjoy himself.

The walls are covered with burlaps, painted to suggest a bower of roses, here a little pink, there a dash of yellow—a bit of sky here and a little lattice-work there, with varying masses of browns and greens, and occasionally a long straggling branch and a few distinct leaves.

As this dear little artist who planned it all said, "No one place like any other, and yet unity in effect through it all—variety in unity."

The sleeping-rooms are most comfortable in all their appointments, all having broad, low window-seats, from which can be seen the mountains and many fine views. The expense of this picturesque little home is very small, for the clever little woman put up much of the yucca herself, besides painting all of the matting and burlaps.

THE RISE AND FALL OF THE MIRROR.

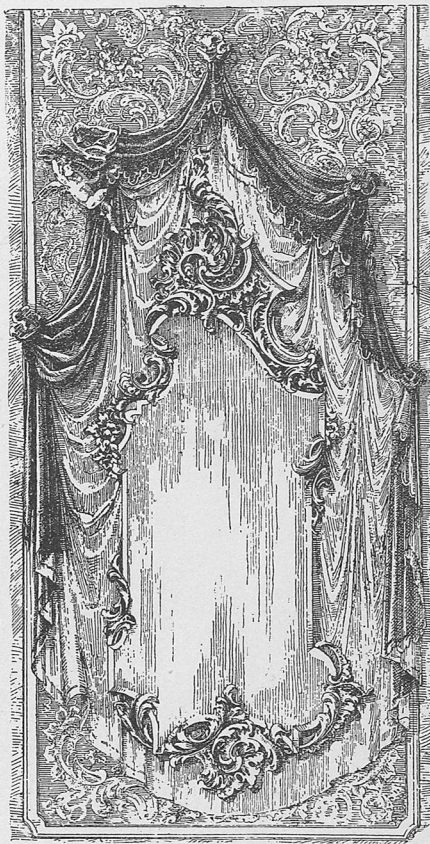
BY MARGARET MUCHMORE.



THE Renaissance of the mirror may be truly said to be at hand, after its more or less indifferent treatment at the hand of fashion for a number of years. Mirrors are not now being bought and hung with the abandon of the past ten years, when they have stood simply for necessity, but are again entering largely into the scheme of decoration. The mirror, which did not come into use as an article of household furniture until the sixteenth century, may be said to have reached the

height of its decorative possibilities in the time of Louis XV. and XVI., and, the gamut having been rung, from the affloriated white and gold designs of that time, down through the simpler lines of the Empire and Colonial to the oval, and finally the straight square frame of wood, lo, here is a revival, and we have them all—Louis XV., Louis XVI., Empire, Colonial and oval—to choose from. Upon our every hand to-day appeal the simplicity of the Empire and Colonial, the delicate lines of the Renaissance and the graceful whorls and turns of Louis XV. designs. And these beautiful reproductions of gone centuries, by the leading designers of our country, prove that we are keenly alive to the revival now dominating foreign lands, a revival suggestive of Pompadour hangings and slender-lined Chippendale, of rustling brocades and filmy laces, of powdered hair and patches.

Although it was not until the sixteenth century that mirrors became a household necessity, yet their use has made a part of history from the earliest ages, when they were made of silver or some polished metal. From the sixth to the sixteenth century pocket mirrors of metal in elaborately carved ivory or enameled cases, and short-handled, uncovered ones, worn at the girdle, were a necessary part of every woman's toilet.



A FRENCH² DRAPED MIRROR.

There is every evidence that mirrors were known in England in Anglo-Saxon times, and the method of backing glass with thin sheets of metal was done in the Middle Ages, yet steel and silver ones were preferred at that time. Some queer convex affairs called "bull's eyes" were made in Germany in the fifteenth century and used till comparatively modern times. To Venice, however, we owe the glass mirror, and that enterprising republic enjoyed a monopoly of this manufacture for a century and a half, when it was taken to England by Italian workmen. The Venetian mirror of to-day, in its gilded, carved wood, delicate porcelain or majolica frame, still commands the highest price of any in the market, and in many an old palace in that land of sun and color, Italy, are to be found great mirrors set into